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Elected to Membership

Volume LV, Number 1, Winter, 1989

Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to

promote an understanding and appreciation of fine books.

The Club is limited to 1000 members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$45; Sustaining \$65; Patron \$125.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying the Club publica-

tions, which are limited, as a rule, to one copy per member.

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DESIGNED & PRINTED BY WESLEY B. TANNER, CALLIGRAPHY BY SUSAN SKARSGARD

# A Consideration of the Publications Committee

#### GARY KURUTZ

ver since the appearance of Robert Cowan's famous bibliography of California in 1914, The Book Club of California has maintained one of the most consistent publication programs in the Western United States. In fact, the Club is one of the few non-profit organizations that has annually provided its membership with at least one book to purchase ever since it started publishing books. Under the guidance of the Publications Committee, the Club produces works that are known not only for their elegant style and typography but also for making original contributions to scholarship. Limited editions, created by fine presses and derived from original research, characterize the Club's book publication program.

While the Club has a long and proud publishing tradition, several members have expressed an interest in learning how these books are selected and printed. This short article will focus only on the present decade rather than describe the entire history of this important function.

As Oscar Lewis articulated in his invaluable *The First Seventy-Five Years*: "The question of what sort of books the Club should publish is as often, and as vehemently, argued today as it was in the beginning." Lewis further pointed out the Club has regularly published books that fall into two separate categories: California history and the Gold Rush, and leaf books. While this is true, the Club also produces works on California literature, the book arts and subjects deserving a fine edition. A review of the titles published by the Club over the last ten years certainly attests to the program's di-

versity and the ambitious effort to provide titles that will attract the eclectic interests of 1000 bibliophiles (the Club's membership) and their friends. Leaf books, printing and publishing history, book plates, architecture, photography, book illustration, biography, travel and exploration, the Gold Rush, oil, wine, lumbering, missions, art, and California and Western literature number among the subjects covered.

The decision as to what to publish and the selection of a printer rest with the Publications Committee. With its chair appointed by the President, the committee's membership draws upon a diverse pool of talent. A love of fine books, history and literature and the Club's traditions serve as the common denominator. Its membership consists of historians of California and the West, experts on the book arts and publishing, librarians and antiquarian booksellers knowledgeable in the rich resources of our libraries, museums and private collections and those with editorial proficiency. All contribute unique skills and high energy and eagerly attend the monthly meetings. This heterogeneous composition ensures lively and fierce debate punctuated by hearty laughter. In addition to the selection process, the committee also decides on the number of copies printed, author's fee, printing costs and publication price. The Executive Directors ably coordinate the committee's work and keep books on schedule and appease authors and printers.

Manuscripts for books are derived from a variety of sources. The Club's international reputation attracts many would-be contributors. Letters of inquiry are received and sometimes full-length manuscripts are sent to the Club's headquarters. As well, authors and an occasional printer contact committee members, board members or the Executive Directors with their proposals. If the author's prospectus or manuscript appears appropriate and displays potential, the manuscript is brought before the Publications Committee and assigned to a member with expertise or interest in the author's field. If endorsed by the reader, additional committee members or an academician review the text. After surviving this gauntlet it is accepted for publication. Frequently the committee makes sugges-

tions to the author, negotiates changes, enlists the contribution of a preface or introduction (if warranted), provides editorial support, and assists with illustrations. More often than not, however, the committee rejects the majority of manuscripts as out of scope, unwieldy, or not meriting publication as a fine press book.

Many books are generated through the creativity of the committee's members. Oscar Lewis and Albert Sperisen have been particularly productive in bringing ideas into print. For example, Oscar Lewis conceived the idea of a Literary Profile Series that features biographies of lesser-known but deserving California authors. After the committee developed a potential list of subjects, members then contacted prospective authors. Fortunately, several agreed and, to date, two profiles have been published and others are in the research and writing phase. Soliciting a manuscript by the committee, however, by no means guarantees publication. Completed manuscripts undergo the same rigorous scrutiny as any other submission.

Albert Sperisen guides the publication of books under the auspices of the Magee Fund. Established in 1977 in memory of David and Dorothy Magee, two of the Club's most illustrious members, the fund enables the Club to publish small and inexpensive books in the fields of printing and typography. To date, four volumes have been published and others will be forthcoming.

Committee members are also responsible for discovering potential manuscripts in the many repositories that grace California. Such resources as The Bancroft Library, Stanford University, Gleeson Library, California Historical Society, Huntington Library, National Maritime Museum in San Francisco and the California State Library and its Sutro Library yield manuscripts, rare books or collections of drawings that deserve publication. Of course, the Club does not limit itself entirely to California institutional collections. An unpublished manuscript brought to our attention by the great-grandson of Major Isaac Duval resulted in the superb Texas Argonauts edited by Richard Dillon. Most recently, A Book of Gaelic Airs for Una's Melodeon reproduced a manuscript found in the Robin-

son Jeffers Collection of the Harry Ransom Humanities Research Center at the University of Texas.

Equally as important as the subject matter, of course, is the physical presentation and size of edition. These two factors distinguish Book Club books from trade publications and university presses. Almost all Club books have been printed letterpress, hard bound and in editions not exceeding 650 copies. Many are embellished with plates, illustrations or maps and some with hand-colored decorations.

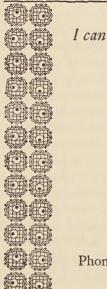
Since California has long been a vital center for the book arts, the selection of printers by the Publications Committee represents one of its most pleasurable tasks. As every member appreciates, an extraordinary group of printers, book designers, illustrators and bookbinders contribute their talents to make our books sought after throughout the book collecting world. Conversely, the Club's publication program fosters and supports the fine press community in California and provides an unrivaled atmosphere for creative expression. It has always been the guiding philosophy of the Publications Committee to give its printers the latitude and support to create books that reflect their own imagination and style. Thus, a book, at least in its physical appearance, reflects the taste of the printer. The Club works with well-known fine presses but, at the same time, offers encouragement to young or new printers. Traditionally, because of location and talent, the committee has loyally supported California presses but on occasion printers from Texas and the United Kingdom have received commissions.

In selecting a press, the Publications Committee endeavors to match the author's manuscript with the printer's interests, expertise and experience. For example, for the publication of the Roby Wentz fine biography of the Grabhorn Press, it was only natural to call upon former Grabhorn associate Sherwood Grover to print and design the book. Or in the case of *The Texas Argonauts* it made sense to commission a printer from the Longhorn State. More often than not, however, the committee attempts to distribute commissions equitably among the state's fine press community.

In practice, the Club strives to produce three books a year. The Winter book serves as the hallmark for that particular year in that the original manuscript and illustrations submitted by the author require a larger format and provide a greater challenge to the commissioned press. It is no coincidence that the publication of the larger, more lavish, publication coincides with the holidays. To balance things out, the Club also offers in the Spring or Fall titles of a more modest scale and, of course, price.

The culmination of a Book Club book is the evening reception held at 312 Sutter Street or another appropriate site. It gives the membership and public the opportunity to meet with the creators of the book and, in this joyful setting, to learn background information on how the book came to be.

For a complete listing of Book Club publications available for purchase, or to place an order, please call our new national toll-free number: 1-800-869-7656.



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#### President's Page

The earthquake is over but not forgotten. Each of us in the Bay Area will be able to say in the coming years just where we were and what we were doing at 5:04, October 17, 1989.

Earlier that day the Book Club held its Annual Meeting. Harlan Kessel and Karl Vollmayer were elected to three-year terms on the Board of Directors, and it was the day I took office.

When the earthquake occurred, Executive Director Shirley Sheffield and Karl Vollmayer, who has been working with the Library Committee in automating the catalogue of the Club's collection, were still in the office, and they wasted no time seeking cover. When they emerged, they found a few books toppled, but unhurt, in the library and in the exhibition cases (good news for member George Fox, who loaned the books for the show from his collection!). But there was no damage at all to the Club rooms or the two heavy, free-standing glass display cases. Not even a single bottle of wine had toppled in our storage area.

As Shirley and Karl descended five floors to the street, they saw that the World Affairs Center's stairways were lighted by the emergency lighting system, and the building had sustained no obvious damage. Apparently, the expensive seismic bracing and emergency systems added to the building during the years before our lease was renewed had been successful in making this a safer—if also a higher rent—building.

We are inspired to thank Sandy Berger again for his advice on architectural and engineering matters when we were seeking an alternative space for the Club rooms. Sandy turned down as structurally unsafe, or unsafe in the event of a fire, several of the buildings which showed promise insofar as physical layout and location were concerned. Now that we can reflect upon events since Tuesday's quake, I think we will agree that we made the right choice in remaining in the World Affairs Center. The Club is ensconced for at least four more years in a "safe" building with no immediate danger to its collection and employees.

We have some excellent publications in the final stages of production and several in the planning stage. New ideas are always welcome from our members, and we are always happy to discuss our text selection process with any interested parties. After all, it has been the goal—unfortunately, seldom reached—of the Club to support the printing arts by publishing books which we hope will be sufficiently attractive to the membership to ensure that at least half of the members will subscribe to each edition. In any case,

our publications are holding their own financially. The overall operation of the Club, however, has showed signs of financial strain. Rent and personnel costs have skyrocketed for us in the past five years, and I will be taking a serious look at these problems with high hopes of finding a relatively painless solution during my term as President. I am sure that the situation in San Francisco and at the Book Club can only improve. With your cooperation and help, I trust that it will.

JERRY C. COLE
President

### Richard Hoffman, Printer

Richard Hoffman, a Book Club printer, died September 25, 1989, at the age of seventy-seven. He became involved in printing early, while still in high school, and soon after became a composing room apprentice at the Sterling Press in Los Angeles. After two years the Great Depression took its toll and his job there ended, so he enrolled at Los Angeles City College. There, he worked at the College Press as a part-time assistant, becoming manager of the press and a teacher of graphic arts and journalism there after graduation. When the California State University, Los Angeles, was created in 1959 he was appointed Professor of Industrial Studies, which included printing, and served in that position until his retirement in 1978. He devoted the remainder of his days to printing an incredible number of books, posters and announcements in his studio workshop in Van Nuys. There he had accumulated a vast amount of letterpress material as printers began discarding it when computer setting, photocomposition and offset began supplanting traditional letterpress printing.

Richard and I were just about the sole survivors of that so-called "small renaissance of printing" that emerged in Southern California during the 1930s. Gone, but still in our memories, are Gregg Anderson, Grant Dahlstrom, Saul Marks, Merle Armitage, Alvin Lustig, Gordon Holmquist, Jake Zeitlin and Paul Landacre, now to be joined by Richard Hoffman.

Richard spent most of his printing life teaching others the pleasures, the skills, along with the frustrations inherent in the craft. Fortunately, the College and University allowed him to demonstrate his own proficiency with the publication of a book from time to time. But it wasn't until his retirement with full days to himself that he had the time to play with type and especially with the fleurons or printers' flowers which he had collected and was able to compose in hundreds of ingenious arrangements. While he

was a part of the "renaissance" of the thirties, in his resurgence and recent productivity he must also be included among the "new generation" of the eighties. It is in this last decade that his creativeness was most manifest. His crowning achievement is his five-volume type and ornament specimen book. It is creative, colorful and informative, and will surely find its place among the great type specimen books. It was produced over a period of ten years, with the first volume called A Gathering of Types completed in 1979 and the final volume of initials and display alphabets only finished this year, 1989. In between was A Decorative Divertissement devoted to borders and ornaments, With Line & Flower showing metal rules, and Florilegium Typographia devoted to linecast type faces. Every page of the five volumes is handsomely arranged.

Over the years he also experimented with arrangements of the arabesque fleurons or printers' flowers, the heritage of several centuries. Printers have enjoyed creating decorations with these elements and Hoffman has almost brought that fine art to its apogee in his book called When a Printer Plays. It is a scholarly work in which he has included most of the historical knowledge about printers' flowers along with over a hundred decorative examples of arrangements. He expresses his interest very well, "Fascinating-kaleidoscopic-ever changing are the rearranging, inverting, adding or eliminating the small decorative pieces of type called fleurons or printers' flowers; all without remotely exhausting the constantly changing visual patterns that are created during their composition."

Richard Hoffman worked and played at the printer's craft for over sixty years and fortunately he was able to complete these two major projects as

WARDRITCHIE

his heritage to printing.

#### Morgan A. Gunst, Jr.

We are deeply saddened to report the death in August of Morgan A. Gunst, Jr., whose father was a founding member of the Club, and who was himself a member for over 30 years.

### Serendipity

1989 appears to have been the year of fine printing bibliographies. The Club published one on Lawton Kennedy, with a check-list in two issues of the *Quarterly*. Joseph D'Ambrosio has issued his extremely ingenious bibliog-

raphy of his own printing, as usual a tour de force, and has happily given a copy to the Club. Ward Ritchie, the Club's longest-standing contributing fine printer, is currently working on his bibliography. Just before his death, Richard Hoffman had announced *Books About Printing*—books he had written and printed in his over sixty years as a teacher and printer. To announce this event, he prepared a very colorful folder and copies may be had by writing his printing office, 5732 Buffalo Avenue, Van Nuys, CA 95816.

The Sacramento Book Collectors Club, 1939–1989, has issued their bibliography in an edition of 250 copies which was printed for them by Susan Acker at the Feathered Serpent Press from type set on a Macintosh II by Karen and Debra Turner. This 80-page soft-covered book contains an introduction by the Book Club's Gary Kurutz and contributions by Michael Harrison, Dr. Edmund E. Simpson and many others. Copies may be had for \$10.00 plus tax to SBCC members by writing The Sacramento Book Collectors Club, P.O. Box 160044, Sacramento, CA 95816.

ALBERT SPERISEN

Mills College has discontinued their graduate program in Book Arts, partly as an economy move. Students currently enrolled will be allowed to complete their degree even though no new students are being accepted. When the new F. W. Olin Library is opened at Mills next year, Mills will establish the Center for Book Arts with an endowment from the Elinor Raas Heller estate, with Martin Antonetti as Director. He will continue to be head of Special Collections in the elegant new Rare Book Room. The Center will sponsor lectures and workshops in printing and binding. A publication program is contemplated including commissioning of works. Exhibition space will be made available in the new library as well as in the adjacent Prieto Gallery. The Center will also be able to host meetings of various Bay Area book organizations and promises to be a major addition to the book world of the San Francisco Bay Area.

D.S.C.

The Club has just subscribed to a new quarterly, *The California Book Collector*, published in Redlands, California. Volume 1, Number 1, Summer 1989, has a good article on the Grabhorn Press, excerpts from a forthcoming book on William Everson and articles on "Book Care and the California Climate" and "Los Angeles Booksellers of 1897." All very interesting and well-edited by Dan Lewis, Robert Bartels and contributing editor Timothy Lefler. This is well and good, but the production cries for a capable designer. From a tech-

nological (and economical) standpoint, the magazine was produced entirely on a Macintosh Plus and a Macintosh II and proofed on a Laserwriter Plus, using an Aldus Pagemaker, Adobe Illustrator and a Microsoft Word 3.01 software. All mechanical miracles, but why can't someone realize that design is essential and that design cannot be produced on a machine? Consider, in contrast, Jack Stauffacher's contribution to the 1987 Book Club keepsake, which was entirely produced, which will be of interest to our letterpress friends, on an Apple Macintosh Plus and an Apple Laserwriter Plus, etc., but which was a designer controlled production.

Nevertheless, we wish Mr. Lewis, et al, well and for those interested, their address is 625 South Eureka Street, Redlands, CA 92373. The price for a one-year subscription is \$15.00.

#### Book Reviews

The Notorious I. C. Woods of the Adams Express by Albert Shumate; foreword by Kevin Starr. Glendale: The Arthur H. Clark Company, 1986. 144 pp, index and illustrations. Volume 15 in the American Trails Series.

Isaiah Churchill Woods came to California at an early age and engaged in a number of enterprises: as a commission merchant dealing in lumber, food products and even in the sale of a hotel and sailing ships. He wore many other hats in addition to his many business enterprises. He took an active part in local politics, became part owner of a short-lived newspaper, and in 1853 was one of the four sponsors for the building of a trans-continental rail system, and even helped establish the first public school in San Francisco. His involvement with Adams & Company began when the Company leased a lot from Woods, on which they established their first office. In 1855, with the failure of Adams & Company, Woods left California for Australia "to avoid his persecutors."

In 1856 Woods returned to the United States after a brief sojourn in England and almost immediately let it be known that he was organizing an expedition using "a new route to California." Nothing came of this scheme, but he did join with James Birch and his San Antonio–San Diego Stage Line, alias the "Jackass Mail," as Superintendent. After this venture he was associated with one James B. Leach in connection with a survey for a wagon road from El Paso to Fort Yuma, on the Colorado River. Here again Woods ran into difficulty, being indicted for "fraud against the public" from which he was subsequently exonerated. Soon thereafter he was arrested in New York

charged with "forgery and fraud." This case was dismissed because of

failure of witnesses to appear.

And then came the Civil War. Through his acquaintanceship with the Blair family, he was commissioned a captain in the volunteer army on the staff of General John C. Fremont. Eventually he was promoted to major and then colonel in charge of transportation. Because of a government investigation involving General Fremont, Woods' California reputation caught up with him. However, nothing in the Fremont investigation indicated that Woods was involved in any criminal way.

Evidently disenchanted with military life and the war, Woods went to Nicaragua in 1864 as representative of the Central American Transit Company. When the Company found itself in financial difficulties, Woods found

himself, once again, without a job.

Sometime in 1868, Woods returned to California as manager of the Pacific Wood Preserving Company, but this venture went up in smoke (no pun intended) when in November 1871 the workshop was destroyed "due to the carelessness of a Chinaman." Once again, Mr. Woods was out of employment. Woods' next employment was with the Balfour, Guthrie Company, a trading firm, but with the depression of 1877 the Company suffered a "reduction in force" and, once again, Woods joined the ranks of the unemployed.

Woods' last employment was as manager of the James R. Keene ranch at Mission San Jose, where he developed a vineyard and a winery. Here he was

overtaken by ill health and died February 6, 1880.

Isaiah Churchill Woods never outlived the appellation as "The Notorious I. C. Woods." From all accounts there is no evidence of wrong-doing and the appellation is not deserved. Southern California gave us "Lucky" Baldwin—Northern California gave us "Hard Luck" Isaiah.

MICHAEL HARRISON

The Log of Rowing at the University of California, Berkeley, 1870–1989 by Jim Lemmon. Berkeley: Western Heritage, 1989. 160 pages, with 113 photographs and illustrations. \$35.00.

Pat Frayne, perhaps the San Francisco Chronicle's greatest sports editor, was once asked what he considered to be the sporting event of his time. The answer was immediate and without equivocation—the 1932 Long Beach, California, Olympic Games final of eight oared crew racing when the University of California defeated Italy by less than one second to win the gold medals.

It is easy for one who has had the privilege of rowing in eight oared competition to become enthusiastic about a book such as California Crew Coach Emeritus Jim Lemmon's *The Log of Rowing at the University of California*, Berkeley, 1870–1989. This beautifully-illustrated volume is the conversation piece for your coffee table. It documents a great tradition of rowing at the first institution ever to win at the Olympic Games twice in a row (1928–1932) and a third time in 1948.

This is a chronicle of many races and includes information on how to row and legends, with special emphasis on the career of that greatest of all crew coaches, Ky Ebright, who made heroes not of individuals, as in almost all other sports, but of teams—the culmination of group effort.

If you are one of those unfortunate enough not to be acquainted with this most ancient of team sports, buy the book and get caught up in Jim Lemmon's fine tribute to the "king of Sports."

DONALD R. FLEMING

# Library Notes

This is the first of what we hope will be an ongoing series of notes featuring some of the highlights and treasures in the library. While working on the conversion from the old card catalog system to an automated system, which is being done by members Karl Vollmayer and James Sperisen under the direction of Jay Sheffield (who designed the software application), we have "discovered" many unusual, and some unique, books as well as unique collateral material, which will be of great interest to our members. Many of these books and ephemeral items have been the gifts of members, some through bequests, and others have been purchased from funds generated from book auctions of duplicates and/or books not needed in our collection. The greatest single gift, amounting to approximately 60% of our holdings of fine press books, was from an anonymous member-donor in 1954, shortly after we occupied our then-new quarters at 545 Sutter Street.

For this first article we have selected a couple of Kelmscott books, two spectacular Ashendene books and one Cranach Press book all from anonymous donors. The first of the Kelmscotts is *The Wood Beyond the World*, by William Morris, 1894, one of 350 copies bound in limp vellum, in prime condition with the bookplate of Edmund Gosse. The book has its original announcement together with the original invoice from the Kelmscott Press for two guineas, paid very cleverly by Gosse, who chose to make his check payable to William Morris—and that check is enclosed with Morris' counter-

signature. The second Kelmscott is *Gothic Architecture*, a 16mo bound in half holland with linen spine (as usual), but ours is one of 30 copies printed on vellum.

We own two sets of the Ashendene Press Don Quixote, 1928: the first, one of 225 on paper, and the second, a two-volume set on vellum and one of only 20 copies! By the way, this vellum copy is bound in blue morocco tooled in gold and housed in drop-leaf cases—binding and cases, of course, were made by W. H. Smith & Son Ltd—naturally.

The Cranach Press book is the great *Hamlet*, 1930. The colophon reads "This copy is not for sale; it is printed for William Rothenstein." On the first leaf of the book an inscription in Rothenstein's hand reads "Given to me by Harry Kessler, this copy with my name printed at the end."

ALBERT SPERISEN

## Gifts & Acquisitions

From member Gary Strong the Club has received two booklets. The first, On Printing in the Tradition by Lillian Marks, is a charming reaffirmation of the taste in typographical design and printing shown in the work of her late husband, Saul Marks. It is delightfully printed for the California State Library Association, 1989, by Patrick Reagh, in an edition of 250 copies, with 60 printed on their Albion hand press.

The second pamphlet, unfortunately, is not as well printed, but is an important contribution on "The Rise of Los Angeles as an American Bibliographical Center," a lecture given by our own Kevin Starr in 1988 in honor of Edith Coulter, a one-time director of the Book Club. The preface, a review of many of the past Coulter lecturers, including himself and Ward Ritchie, was written by Lawrence Clark Powell. This booklet was designed by Gary Strong and was printed in an edition of 1,000 copies by the IPS Printers/Typographers in Sacramento.

A new printer to the Club, Eric A. Johnson, proprietor of the Okeanos Press in Oakland, has given us a group of posters and ephemera, along with a copy of his first book. Johnson was the printer of our "Works of Author-Members of the Book Club" exhibit postcard. His first book was a new edition of *Cabeza de Vaca*, an *Interlinear Version* by Haniel Long, with a preface by Henry Miller, printed in 1988. This is a very well-designed and well-printed book and nicely cased. One of 200 copies, it is remarkable for a first

effort as a book printer. The printer contributed the original color linoleum block for the frontispiece. The text was originally published by Writers Editions, Santa Fe, New Mexico, in 1936.

A.S.

Club member Earl Emelson, proprietor of Heron House, San Francisco, has given the Club a copy of his first publication, *Mozart*, an essay by W. J. Turner with an introduction by former Club President Donald Fleming. This is a nicely designed and printed book, the work of Susan Acker at the Feathered Serpent Press, 1989, and printed in an edition of 200 copies. Ours is number 41 and is signed by the printer. This is a conspicuously successful book which will be shelved with our examples of California fine printing. Our thanks to Earl for another "first" in printing and publishing. A.S.

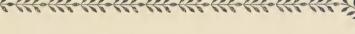
In addition to the extraordinary poster in twenty-six-color silk screen and two letterpress printings which Joseph D'Ambrosio made for the Club in 1989, he has now presented us with a complete collection of the outstanding posters he has made for others on various occasions. These are: Daisies Never Tell, 1982, artist's proof copy; The Colophon Club of San Francisco, 1983, 100/100; Birds of Paradise (or) Life Upon a Japanese Screen, 1984, 21/100; Happy Birthday, Ward Ritchie, 1985, 72/100; The Twilight of Orthodoxy in New England, 1987, 16/60; and Typefaces: Ward Ritchie, 1988, artist's proof. These are all fine examples of D'Ambrosio's remarkable talent in an unusual art form which dovetails successfully with his work in fine book printing, as a binder extraordinaire and fine artist. These posters will be housed in our collection of fine contemporary artists' work, and our thanks to D'Ambrosio for this unusual gift.

A.S.

From our exchange partner, the Alcuin Society of Vancouver, B.C., we regularly receive their fine quarterly, *Amphora*. In the latest issue (June) is an unusual article on adapting Goudy's Kaatskill typeface (1928) to digitized fonts for desktop publishing. This typeface, and its original matrices, patterns and equipment, was completely destroyed by the fire in Goudy's typefoundry at Deepdene. This reconstruction was made from a copy of the Limited Editions Club *Rip Van Winkle*, as no surviving Kaatskill type was known to exist. The article is especially fascinating as it explains how a Kaatskill italic was created to accompany the Kaatskill roman, since Goudy used his Deepdene italic and did not cut a special italic. With this article is

a printed card showing the results of this remarkable re-cutting of both the roman and the italic and the re-created small caps. The cover of this interesting issue of *Amphora* is decorated with a linoleum cut made by the redesigner of Kaatskill, Jim Rimmer, and is a portrait of Goudy at work in his typefoundry at Deepdene, very nicely cut and printed in color. A.S.

Former Book Club President and Treasurer William P. Barlow, Jr., has given the Club a copy of his Library of Congress lecture, Book Collecting: Personal Rewards and Public Benefits, which was included in our exhibition of the Works of Author-Members of the Club, and this will join two other Library of Congress lectures, one by another ex-president, James D. Hart, and one by our oldest contributing fine printer, Ward Ritchie. And speaking of Bill Barlow, the Summer 1989 issue of The Book Collector contains his sprightly article on his Baskerville collection as part of the series of "Contemporary Collectors LIII."



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(415) 781-7532

James and Carolyn Robertson at their Yolla Bolly Press in Covelo, California, have just sent the Club the first two books of their planned series of short stories—the first is *Two Rivers* by Wallace Stegner, a delightfully designed book with colored paper divisions in a typographical design, with a three-color cover. The second, by James Laughlin, is titled *This is My Blood*, printed in two colors throughout with an ingenious plastic wrap-around cover and a portrait of the author in an all-over halftone, with the title, printed in color from an all-over design, in large wood types. The Stegner is copy O and the Laughlin is copy J of 55 copies.

This series promises to be a most exciting literary event in modern West Coast printing and publishing, with other planned books in the series to include stories by M. F. K. Fisher, Harriett Doerr, Evan Connell and others—all in limited editions and each with an autobiographical essay written especially for this series. As were the two we have already mentioned, all will be printed on handmade paper, each with a different typographical design. There will be two editions of each, a signed cloth binding in a slipcase at \$375 and a sewn, decorated paper wrapper edition at \$155. A circular may be had by writing the Robertsons at their press, Post Office Box 156, Covelo, CA 95428.

The Club has just received from Joseph D'Ambrosio an example of a "work in progress," an incredible high-relief, nearly three-dimensional, paper sculpture of Michelangelo's *David*. This is planned as an illustration for his projected work—not as a cover, which means that the finished book must be planned to be issued in a drop-leaf binding (?) but this is pure conjecture. D'Ambrosio can never be anticipated in any book format, as he has well demonstrated. The sculpture is exquisite and he has given the Club this first impression for our growing collection of his remarkable approach to the book arts. Our sincere thanks to D'Ambrosio for his continued generosity. This latest example of his art will be boxed in a proper shadow-box frame.

A.S.

We have received a copy of *Ink & Gall*, a Marbling Journal, Volume 1, Number 3. For those interested in the practical aspects of marbling, this journal appears to fill the bill. Marbling seems to have taken over from paste-papers in a big way. This copy may be examined at the Club any time. Our thanks to Polly Fox, publisher, P.O. Box 1469, Taos, New Mexico 87571.

The Club has again received a notable book from member, bookseller, printer and publisher W. Thomas Taylor of Austin, Bruce Rogers, a Life in Letters, 1870-1957, written by Joseph Blumenthal and with a foreword by member John Dreyfus. This is the first attempt at writing a complete biography of B.R., the great twentieth-century American designer and printer whose influence was international. Blumenthal, a distinguished printer himself, was personally acquainted with Rogers, and he has selected 64 pages of illustrations, many in two colors, produced by A. Colish. The design and letterpress printing are by Taylor-in Centaur, naturally. Much of this narrative is enhanced from Rogers' correspondence, previously unpublished, together with an account of his early years at the Riverside Press and his years in England. This is a book that any collector must have, and it has been printed in an edition of 2,000 copies, 125 especially bound and signed by the author, bound handsomely in burgundy Scholco cloth with spine stamped in gold. This important book may be had by writing the printerpublisher (1906 Miriam Avenue, Austin, TX 78722), or contacting your own bookdealer. The price is \$95.00 plus postage and handling. A.S.

Through the goodness of Adrian Wilson's widow, Joyce, the Club has just received a copy of the great folio bibliography of a Western fine printer, her husband's The Work and Play of Adrian Wilson. This extraordinarily handsome book was designed and printed by Adrian at his Press in Tuscany Alley, San Francisco, with the aid of Margery Cantor, Zahid Sardar, and Jim Wehlage. It was printed on special paper hand-made by Barcham Green in an edition of 325 copies, of which ours is numbered "V." The title-page has the author's name handlettered by Hermann Zapf, and a photograph of Adrian made by Ansel Adams. The book has a fine introduction by Adrian followed by a bibliography with commentary about his work at various presses, starting with the Ark Press in 1947, then The Greenwood Press, The Centaur Press, the Phoenix Press, At the Sign of the Interplayers, University of California Press, the Press in Tuscany Alley, his work for The Limited Editions Club and for various university presses, The Book Club of California, Sunset Books, etc. This is followed by an account of the printing of Joyce's children's books and their first go-around on the Nuremberg Chronicle and the first of their books by Ansel Adams. The narrative ends with the gift to The Bancroft Library of the archives of his various presses, his contract with W. Thomas Taylor to publish this great work, and his receipt of the MacArthur Award for five years! The final entry in this 160page book is book number 196. A tall folio, the book is bound in 3/4 leather, spine stamped in gold with imported linen over boards decorated with the Press' Juggler device on the cover and bound by Hans Schuberth. Our sincere thanks to dear Joyce for this much-wanted bibliography and a great contribution to the Club's fine Western printing collection.

A.S.

In the Autumn 1989 issue of the Quarterly we belatedly acknowledged member Morris A. Gelfand's Stone House Press noteworthy edition of From Dark to Light, being a survey of the work wood engraver John De Pol has produced for the Press since 1982. We noted that this book was chosen as one of the Fifty Books of the Year. We have just received another prospective candidate for the "Fifty," his Checklist, Stone House Press Books & Ephemera, 1977–1988, their 10th Anniversary. This is a companion book in the same format, with decorated boards designed by De Pol, and with a preface by G. Thomas Tanselle. The book carries the imprint of the titlepage of The New York Public Library and The Stone House Press as joint publishers. The Press will contribute the net proceeds on the sale for the Rare Book and Manuscript Division, in memory of Beatrice M. Gelfand. This interesting checklist is, we believe, a first for a press bibliography, in its extensive listing of ephemera. Of 200 copies printed (175 for sale) at \$75.00, our copy is number 198 and is signed by the printer as well as the compiler, Catherine Tyler Brody. Again, we thank member Gelfand for this most interesting book and it will be housed with our fine East Coast printing collection. A.S.

A much belated thank you to Timothy Hawley at the Contre Coup Press, Louisville, Kentucky, for his brief sketch on *Thomas Halsey* by Theophile Homard as printed for the Typecrafters, Toronto, 1988. According to the colophon, this privately-printed booklet is a "summary of a work-in-progress full dress biography and bibliography, soon to be published by Alfred A. Knopf." This is an amusing and well-printed excerpt of Halsey's typographical fun, playing with type and advertising copy. We are delighted to have this monograph on a most interesting mid-Twentieth Century job printer.

A.S.

The Club has purchased a copy for our reference collection of *First Editions:* A Guide to Identification, edited by Edward N. Zempel and Linda A. Verkler.

A.S.

From member and bookdealer Preston C. Bever in Stratford, Connecticut, we have received an interesting clutch of books: Liberty, an address by Judge Learned Hand upon the occasion of the Thirtieth Anniversary of the Elizabethan Club of Yale University, New Haven, 10 May 1941, printed handsomely by Frank Altschul at his Overbrook Press, with his complimentary card laid in; Peter and the Fairies, printed for The Brothers of the Book by R. R. Donnelley & Sons at their Lakeside Press, March, 1913, a well-printed small book cased in gray boards with a vellum spine stamped in gold; Where Did You Get That Hat? a symposium of four friends with two editors, an unusual book which was privately printed for the friends of the Torch Press, Cedar Rapids, Iowa, Christmas, 1945 and nicely cased in three-part covers, 400 copies; Anecdotes Typographiques, by Nicolas Contat dit Le Brun, 1742, reprinted for the Oxford Bibliographical Society, 1980, and of great interest to the Club, 12 pages of French Printers' Terms translated into English in the back of this learned book; and finally, the most curious, List of Parish Registers and other Genealogical Works, edited by Frederick Arthur Crisp, who printed this register at his own private press in England in 1897. The author, publisher, printer of this latter volume covered all of the parishes of England, Scotland and Wales, with a projected work on Ireland. This is an ambitious work, not only in its research and annotations, but as the product of a private press, since it is surprisingly well-printed on handmade paper and cased in decorative boards with a vellum-like backstrip stamped in gold. Our sincere thanks to Preston Beyer for five unusual books.

A.S.

The Club has received from member George H. Tweney of Seattle a copy of his *The Washington 89*, this being the first book published by the Book Club of Washington since its founding in 1982. It was printed for them by the Sagebrush Press, 1989. This is a "locative" bibliography of 89 important historical printings, taken from many sources, and a selection from over 11,000 items checked. The book is well printed and illustrated and it is bound in tan linen cloth with brown backstrip stamped in gold. This is an auspicious beginning for a new club and we welcome it among the new state historical organizations.

A.S.

The Club has just acquired a copy of *An Essay on Typography* by Eric Gill, reprinted after 33 years by Gill's nephew, Christopher Skelton, for David Godine of Boston. This is a nostalgic experience for this reviewer, who ac-

quired the original 1931 edition in 1933 and found it to be the most stimulating and provocative book I'd read on the subject of type, lettering and printing, so much so that this book became the foundation of my collection of the work of Eric Gill. Skelton has added a 12-page introduction on the many editions of this famous work, and he printed it in the same typeface as the original (Joanna); the format is similar, though smaller, and it is bound in full red cloth stamped in gold. The work today is as interesting and provocative as when it first appeared, and it is recommended reading for all young printers.

A.S.

For our recent exhibition of The Works of Author-Members of the Book Club, we received an advance copy of member Noel Peattie's A Passage for Dissent: The Best of Sipapu, published by McFarland & Co., Jefferson, North Carolina, at \$35.00. Noel is currently a humanities librarian at U.C. Davis, and editor and publisher of Sipapu, his semiannual "radical newssheet" for librarians, scholars and editors. Among his wide-ranging editorializing and reviews is an exciting group of interviews with artists, writers and small printers which, for some future historian, will be a source for literary history in our time. Noel was a contributor to our 1982 Keepsake, The Chinese in California, writing on Santa Barbara.

A.S.

#### == Marbled Paper ==

# Its History, Techniques, and Patterns Richard J. Wolfe

In Marbled Paper, Richard J. Wolfe, a rare book librarian and practicing marbler, reconstructs the rise and fall of the craft and offers a comprehensive account of its history, techniques, and patterns. He has personally tracked down and sorted out records of marbling from their original sources, and he draws on his own experience as a practitioner to speak eloquently on technical and stylistic questions.

RICHARD J. WOLFE is Curator of Rare Books and Manuscripts in The Francis A. Countway Library of Medicine at Harvard University. He is also Joseph Garland Librarian of the Boston Medical Library.

336 pp., 48 color plates. Cloth, ISBN 0-8122-8188-8, \$95.00

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University of Pennsylvania Press P.O. Box 4836, Hampden Station, Baltimore, MD 21211 Phone: (301) 338-6948; FAX: (301) 338-6998 The Club has received from printer/publisher Christopher Skelton a copy of his incredible facsimile of Eric Gill's Four Gospels, which was originally printed by the Golden Cockerel Press in 1931. This remarkable reproduction of the magnum opus of this outstanding press was produced by lithography, and it very nearly rivals the original edition. Skelton, who is Eric Gill's nephew, and Alan Bultitude at their September Press in England were also the printers of the Club's The Bookplates of Eric Gill. In addition to the facsimile, the book contains two reprints from The Book Collector, "Memories of Eric Gill" and another on Robert Gibbings and his work on The Four Gospels; both articles are here printed by letterpress. Our copy, one of 480, is bound in buckram with a leather label on the spine, and it is housed in a stout slipcase. This is an important gift to the Club, and we are indebted to Christopher Skelton because, beyond the importance of this book in itself, the original formed one of the great trio of books chosen at The Festival of Britain in 1937 to represent the century's outstanding book achievements in England. The three were: William Morris' Kelmscott Press edition of Chaucer, 1896; Cobden-Sanderson's Doves Press edition of his four-volume Bible, 1905; and the Golden Cockerel/Eric Gill edition of The Four Gospels, 1931. Since we already own the Kelmscott Chaucer (a gift from Norman Strouse in memory of his wife) and the Doves Press edition of The Bible (an anonymous gift), we can now display these three as the premier books of the 20th century. All are welcome to view our copy in the Club rooms. Members will be interested to note that plans are underway for the Club to publish as our Winter book in 1990 John Dreyfus's A Typographical Masterpiece, an account of Eric Gill's collaboration with Robert Gibbings in producing the 1931 Golden Cockerel Press edition of The Four Gospels.

Our sincere thanks to former Club president Dr. Albert Shumate for his gift of a pristine copy of the Club's 100th Book (1958) intended to replace our much-thumbed copy, which we will need for our planned 200th Book, scheduled for 1992.

A.S.

From Msgr. Francis J. Weber, we have received Jan Styka's Crucifixion, another in his series of miniature books, one of 200 copies designed by Roger Pennels and printed by the Junipero Serra Press, San Fernando, 1988. A.S.

#### Elected to Membership

The two classifications above Regular membership at \$45 per year are Patron membership at \$125 per year and Sustaining membership at \$65 per year.

New Sustaining Members	Address	Sponsor
Eric J. Coffill	Sacramento	Mrs. William Coffill
Charles A. Goldsmid	Claremont	Hugh Tolford
New Regular Members		
Dirk Cable	Pasadena	Jerome Selmer
Rev. Thom Davis	Northridge	Msgr. Francis J. Weber
Tim Grennan, M.D.	Carmichael	Edmund Simpson, M.D.
William C. Johnston	Pasadena	Florian Shasky
Joanne K. Miller	San Francisco	Jennifer Larson
Jerry Pressler	Hayward	Joanne Sonnichsen
Lynette Sounion	Stockton	Sandor Burstein,
		M.D.
Elmer E. Taylor	Orange	Hugh Tolford
Irvin D. Ungar	Burlingame	Florian Shasky
Susan D. Wilson	San Francisco	Harold Wollenberg

The following members have transferred from Regular to Sustaining membership status (\$65):

Long Beach
Carmel Valley
Roseville
San Francisco
Menlo Park

The following members have transferred from Regular to Patron membership status (\$125):

Mr. & Mrs. Malcolm Furbush Los Altos Hills
Thomas Leonhardt Stockton

The following members have transferred from Sustaining to Patron membership status (\$125):

John G. Chanalis Palm Springs George McWilliams San Francisco

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Sponsor's address & telephone	
Sponsor's signature	
supporting your application for membershi	b of California, must send The Club a letter ip. If you are not acquainted with a member Club's Membership Secretary for a referral.]
I am in sympathy with the aims & activ proposed for:	ities of the Club and wish to have my name
[ ] Regular Membership	\$45.00
[ ] Sustaining Membership	\$65.00
[ ] Patron Membership	\$125.00

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